



**DADA**



# ANDRÉ BRETON

"DADA JE KÁSNĚ JAKO NOC,  
KTERÁ KOLĚBÁ MLADIČKÝ DEN  
VE SVÉM NÁRUČÍ." HANS ARP



CHRONOLOGIE

HUGO BALL

DADA

PARIS





**DADA**

? SDÍLÍTE DADAISTICKÉ MYŠLENÍ???

ANO

NE



HANS ARP ANDRÉ BRETON KÖLN T

LOUIS ARAGON PROGRAM MAX TRISTAN TZARA

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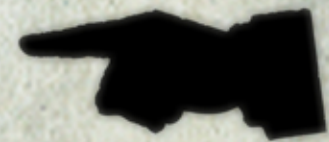
HANNOVER ERNST LÜRICH LINKS

GEORGE GROSZ



BERLIN

HNUTÍ DADA

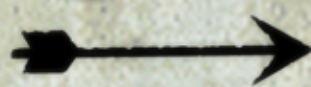


NEW YORK HUGO BALL

CHRONOLOGIE

DADA ZNAKY TVORBY

NEW YORK



MAN RAY PARIS

"DADA IS THE SUN, DADA IS THE EGG  
DADA IS THE POLICE OF THE POLICE."  
RICHARD HUELSENBECK

KURT SCHWITTERS SPUL EUGENE

FRANCIS PICABIA MARCEL DUCHAMP

VOLE



"DADA NECHCE NIC, NIC, NIC,  
DĚLÁ COSÍ, O ČEM PUBLIKUM ŘÍKÁ:  
NEROZUMÍME NIČEMU, NIČEMU, NIČEMU.  
DADAISTÉ NEJSOU NIC, NIC, NIC,  
NEDOSPĚJÍ NIKAM, NIKAM, NIKAM."



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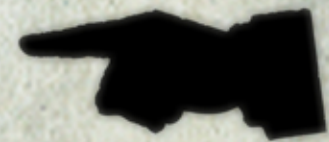
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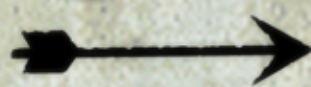


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To try to classify the **Dada movement** is a daunting task, as the movement is made of individuals all moving along separate but parallel paths, with NO CONSISTENT STYLE linking them. An attempt to group the movement by trends is in itself contrary to the spirit of **Dadaism**.

As STEPHEN FOSTER writes in his book DADA SPECTRUM, they “sought through their polemics to disqualify themselves from history in order to view themselves, and to have others view them, as the beginnings of a totally new direction in art.” This effort arose in response to the *materialism* of Western civilization, and the *poisonous nationalism* that gave rise to the horrors of the First World War. If such values and culture could give rise to such depravity, the system needed to *be destroyed and reconstructed* from the blank state. The **anti-art** attitude of **Dadaist** spawned from this disgust with Western culture. If it had given rise to the evil of war on a global scale, then the art and culture it had produced must be as flawed as well. Throughout the movement, **Dadaism** manifested itself in all out craziness, as well as according to Foster “NIHILISM, POLITICAL ACTIVISM, **anarchism**, *BOLSHEVISM*, IRRATIONALISM, CONSTRUCTIVISM, **MYSTICISM**, OR PRIMITIVISM” in a multitude of artistic forms. They experimented with **collage**, **photomontages**, **found objects**, and **BIZARRE TYPOGRAPHY**, along with more traditional media, such as **photography** and **PAINTING**.

After the turn of the century, the *avant-garde* of the art world were starting to **rebel** against the traditional forms of art, turning notions of aesthetics and composition on their heads, upsetting the bourgeoisie. As WORLD WAR I engulfed Europe, artists fleeing the **chaos** and *nationalistic pandemonium* headed to neutral cities in the war. Out of these **REFUGEE ARTISTS**, specifically those in **Zurich**, arose the **Dada** movement in **1916**.

Despite Dadaism's anti-art stance, as Matthew Gale notes in his book **Dada & Surrealism**, “Their position emerged from the cultural radicalism of the prewar avant-garde” despite the nationalistic fervor surrounding them. They adopted the tactics of Italian Futurists such as Filippo Tommaso Marinetti by holding performances where “the audience was **deliberately provoked** to the point of riot.” They took on some of Cubism's experimentation with *collage* and **text**. They borrowed ideas from Expressionism, despite their denunciation of it. Their *nihilistic tendencies* were encouraged by associates with anarchistic proclivities. They followed the avant-garde's format of criticizing the system through radical performances and pieces of art. Dadaists used their angry humor, **SHOCKING NON SENSE**, and *carnival-like* presentations as centerpieces in showing the *chaos* and **horrific absurdity of war**, bringing it home to comfortable bourgeoisie.


H<sub>NUT</sub> DADA





# FRANCIS PICABIA

(1879 - 1953)

Francis Picabia was an ARTIST  and WRITER.   
He was influenced by the Impressionists and Cubists.  
He traveled to the *United States*, collaborated with **Marcel Duchamp**,   
and exhibited in the STIEGLITZ GALLERY.  He traveled frequently  
and was active in the **Zurich**  and **PARIS**  Dada groups.  
He published the periodicals **391**,  
in honor of the Stieglitz group publication  **291**, and **Cannibale**,  
in which he began his movement away from DADAISM and toward Surrealism.